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of and association with that art, Mr. Bullard gave of his time and intellect, as well as of his money, unstintedly to the development, not only of the Print Department in this Museum, but also to the greater appreciation of this form of art by a wide circle. His own valuable collection of prints served him as a constant storehouse for pleasure and study, and his keenest enjoyment was that of showing it to other amateurs only too glad to see the collection and to hear Mr. Bullard's cultivated conversation about his possessions. Not more than ten years ago the Department of Prints occupied a small cellar room in the old Museum; it had few visitors and little vigor as an interest to more than a small circle. The Curator at that time, a man of profound knowledge in his department, found in Mr. Bullard an enthusiastic supporter, so that the foundations were laid for the development of the department into what we hope it will shortly become—the most vigorous center of the interest in prints in this country."

NOTES

THE FELLOWSHIP OF THE P. A. F. A.

The Fellowship of the Pennsylvania Academy of the Fine Arts has started what is perhaps an entirely new movement in art: placing exhibitions of paintings, including illustrations, in the Public Schools. This season three groups of forty-five pictures each have been so placed, seven schools being benefited. This means that 15,000 school children and their teachers have had an opportunity to see good pictures for four weeks of the year.

The parents and friends are invited to the exhibitions and in most instances the privilege is greatly appreciated.

The teachers speak enthusiastically of the educational value of the pictures; one principal says, "We have had nothing for years so helpful as these pictures." The Board of Education, rec-

ognizing its importance, has made an appropriation this year for installing Fellowship Exhibitions in the Public Schools of Philadelphia.

The District Superintendent and the Superintendent of Drawing decide where the particular exhibitions shall be located. The Fellowship selects the pictures and arranges them in each school.

A small group was placed in the children's department of one of the Public Libraries where the attendance is 35,000 per annum.

The Association has continued sending out traveling exhibitions to nearby towns—last year to Pottstown, York and Harrisburg; this year the American Federation of Arts placed the pictures in New Bedford, Massachusetts, and Wilkes-Barre, Pennsylvania.

In May these pictures were collected and shown in the galleries of the Plastic Club and the Sketch Club.

A fund has been established to purchase pictures from this exhibition for a permanent collection.

Members of the Fellowship loan the pictures which are selected by a jury whose place in art assures a good group. For 1913 the jury was Charles Grafty, Hugh H. Breckenridge, Jessie Willcox Smith, Janet Wheeler, Elizabeth Sparhawk-Jones, Fred Wagner and Richard Blossom Farley. Among the exhibitors are such well-known artists as Violet Oakley, Frank Walter Taylor, Martha Walter, Joseph T. Pearson, Jr., Charlotte Harding Brown, Alice Kent Stoddard, Leopold G. Seyffert and others.

In addition to the exhibitions the Association has had several evening meetings for the discussion of art matters. There was a Chinese Supper. About fifty members took part in the Meschianza Scene of the Historical Pageant in Fairmount Park.

Five hundred former and present students of the Academy responded with marked spontaneity to the Durbar and fête given by the Fellowship in honor of John E. D. Trask, Secretary and Manager of the Academy, on the eve of his departure to take up his new duties as chief of the Department of Fine Arts in

the Panama-Pacific International Exposition.

At the Artists' Evening, the prize given annually by the Fellowship was awarded to Leopold G. Seyffert—his work being voted the best in the Academy's Annual Exhibition by a painter or sculptor who has been in the Academy Schools within the last ten years.

As a result of these varied activities one hundred new members have been elected this year.

A member must have studied at the Academy of the Fine Arts. The list includes Grafly, Redfield, Beaux, Schofield, Henri, Pennell, while among the associates are such painters as Carlsen, Chase, Weir and Vonnoh.

ART IN CHICAGO

On April 22d an exhibition of the works of the late William Keith of California was opened in the Art Institute of Chicago and on April 25th the Besnard Exhibition, shown first in Boston then in Buffalo and Cincinnati, was set forth. The International Exhibition which was brought from New York to Chicago created an enormous amount of interest, increasing the attendance to a vast extent.

During the month of May an exhibition of contemporary Spanish paintings is on view at the Art Institute. It consists of about sixty works collected in Madrid by Miss Ethel L. Coe, an instructor in the Art Institute School. Miss Coe was invited to Madrid by Sorolla during his visit to Chicago and has been in Madrid about a year and a half. In gathering the collection she has had the assistance and co-operation, not only of Sorolla, but of Señor Manuel Cossio, the distinguished critic, author of "El Greco," and of Señor Castillejo, well-known both as a publicist and as a man of taste. A few of the works have been in the Paris Salon, but most of them are fresh from Spain. Some of the artists who will be represented are Sorolla, Gonzalo Bilbao, Villegas, Cecilio Pla, Sotomayor, José Garnelo, Morera, Anselmo Nieto, Najera, Manuel Benedito

and Eduardo Chicharro. Zuloaga will be represented by some works borrowed from New York. The collection will be exhibited in other cities after it has been seen in Chicago.

An unusual marine by George Inness has been added by Mr. Edwin B. Butler to the already notable collection of works by this artist owned by the Institute. An important painting by Winslow Homer, "Watching the Breakers," has been presented to the Institute by The Friends of American Art.

A SUCCESSFUL EXHIBITION

The Secretary of the Chicago Society of Etchers, Mrs. Bertha E. Jaques, announces that the annual exhibition of 1913 in the Art Institute of Chicago was a success in point of excellence, in interest manifested and in the sales, the latter amounting to \$1,847 in eighteen days.

Each week-day during the exhibition, members of the Society demonstrated the printing of plates in the gallery where crowds listened with interest to explanations of etching and printing.

The exhibition was opened with a play, "Holbein in Cheapside," written by Thomas Wood Stevens and Kenneth Sawyer Goodman, performed by the Students' League in Fullerton Hall of the Art Institute, and 600 tickets were issued to Associate Members and their friends.

With the fund accruing from ten per cent of the dues from Associate Members and contributions, for the purchase of etchings to present to the permanent collection of the Art Institute, eleven etchings were selected by a committee of three Associate Members and purchased by the Society.

THE BEST ART IN AMERICA

About a year ago a circular was sent out by a special Committee on Art in the Public Schools, of the American Federation of Arts, stating a desire on the part of the Committee to ascertain a consensus of